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and variety, and these various procedures were as universal and frequent as bleeding. The cautery was also constantly used to check hemorrhage, the author making no mention of use of the ligature. Wool as a suture, or some metal appliance, was used for holding wounds together, catgut, though well known to the Greeks, not being thus applied.

Dissecting forceps were in great variety, and in form almost identical with the present-day equivalent. No mention is made, however, of a lock forceps, used for haemostasis, which with us ranks side by side with the knife as one of our most important modern surgical instruments. A good variety of bone instruments are described and illustrated; forceps, chisel, gouge, drill, saw, and, most remarkable, a trephine. So frequent is reference by classical writers to this last instrument shown to be, as to make it appear that brain surgery was a well-established procedure, though abdominal work, other than that of hernia, was practically unknown. The form of their trephine is almost identical with the instrument of today. This fact, which is also true of so many of the instruments described by Dr. Milne, will doubtless come as a surprise to the majority of the readers of his book.

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Euripides Helena. Mit erklärenden Anmerkungen. Von N. Wecklein. Leipzig: Teubner, 1907. Pp. 103. M. 1. 60.

Wecklein's editions of selected Euripidean plays are so well known that no statement of their general characteristics need be given here, and it suffices to say that this is a worthy addition to the series. The following points merit comment:

Hypothesis: would it not be better to include on this page the *scholia* from which the year of the play's presentation is deduced rather than to relegate them to footnotes in the Introduction? 44: for *Apollon* read *Hermes*. 118: an example of amphiboly such as Wecklein usually comments upon; cf. notes to 162 f., 1196, etc. 125: the second *κακόν* may be redundant, but is not offensive. *οἷς* is better taken as referring to both Helen and Menelaus. 275: Pflugk-Klotz improve the punctuation by inserting a comma before *οὐδ'*. 276: the objection to this line is scarcely cogent; cf. 1428. 513 f.: a longer quotation from the *Alcestis* would have afforded a still better parallel. 991 f.: *δραστήριος* is not contrasted with *τρεπόμενος* but with *ἐλευός*; consequently, there is here no inconsistency with 952 f., but reaffirmation. Nor does 993 contradict 978 f., but it is merely a condensed statement of the situation: since Menelaus and Helen were determined not to submit and since Theonoe's assistance was indispensable for their escape, her refusal would be equivalent to killing them outright, and Menelaus wished her to realize this clearly. 1056: a lapse in the dramatic action, and Euripides' apology for imitating his rivals. The device was timeworn only to the spectators who had seen it employed in Aeschylus'

Eumenides and Sophocles' *Electra*. From the standpoint of the dramatic time the line is anachronistic, since the present action is antecedent to Orestes' deception. 1097, 1151, and 1509: κτάνομαι="win a name for" is rare enough to warrant a note and some such parallels as *Ant.* 924, *Hipp.* 701, and *Med.* 218. 1493: Why mention the conjecture, χθονὸς ἀναξ, in an edition which elsewhere consistently omits needless textual matters? 1627-41: the transference to the ἀγγελος of these lines which the MSS give to the chorus is more than doubtful.

The *Helena* is a delightful play, and the lack of a suitable edition in English is sorely felt.

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